

St. Anthony of Padua Roman Catholic Church

457 Monmouth Street at the corner of 6th Street
Jersey City, NJ

State Register of Historic Places 12/25/2003
National Register of Historic Places 3/22/2004

Description and Statement of Significance

from National Register of Historic Places Nomination
prepared by Ulana D. Zakalak, Zakalak Associates, June 13, 2003

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St. Anthony of Padua Roman Catholic Church
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Description

St. Anthony of Padua Roman Catholic Church, located at 457 Monmouth Street, at the corner of Sixth Street, is a two-story, hybrid basilica plan, Victorian Gothic-influenced church (photo 1). Constructed in a very densely populated residential neighborhood, the church is enclosed by residential buildings on the north (see photos 3-4), the rectory on the south and Holy Rosary Church on the west (see photo 5). One of the most unique religious edifices in the City of Jersey City, the church features a rock-faced, granite exterior trimmed with brownstone, a copper-sheathed steeple with octagonal belfry, and a richly painted interior, with sculptured altars, mosaic icons and colorful frescoes. The church is illuminated by almost thirty elaborate stained glass windows from the Munich School of stained glass design. The church represents an architectural blend of western and eastern influences such as the modified basilica plan, repeated ogee arches, and elaborate combinations of applied interior ornament. Located in the Hamilton Park neighborhood of Jersey City, one block southwest of the designated Hamilton Park National Register Historic District, and across the street from the Pennsylvania Railroad Harsimus Stem Embankment, the church was constructed by Polish immigrants in 1892.

The plan of the church is a modified basilica with a central nave flanked by aisles. A hint of transept arms is formed by the narthex in the eastern end of the church, and transept arms forming the sacristy and rectory flank the apse at the western end. The church plan is unusual in that it lacks the traditional clerestory illuminated by windows. In its place are solid walls decorated with six frescoes depicting the life of St. Anthony of Padua. This division of spaces within the plan is reflected in the church façade (eastern elevation), which is composed of a large central steeple flanked by single bays which extend from the nave (see photo 2). The rock-faced granite bays are articulated by projecting clasping buttresses of brownstone. The symmetrically-composed entrance facade consists of a central, four-story steeple bay approached by a podium of ten steps flanked by stone sidewalls. This central staircase is matched by slightly narrower side staircases approaching the aisle doors, also with stone sidewalls. From these sidewalls extends a projecting water table that serves to unify the lower story of the church. Here is evident the only major alteration of the exterior: sometime in the 1950s, the basement of the church as well as the stairs and the entry arches were clad with a PermaStone product, most likely to stem brownstone spalling.

The lower story is arcuated with three evenly-spaced, ogee-arched entrances (see photo 2). A Gothic-arched surround with a moulded archivolt and compound piers frames each of the entrances. Within each entrance is a pair of metal and glass doors surmounted by stained glass quatrefoil transoms on the flanking doors and an inscription about the founding of the church over the central door. Above each entrance is an ogee-arched stained glass window with stone tracery and a brownstone surround. The central bay has a double window which is slightly shorter than the flanking bays due to the increased size of the central entrance surround on the ground floor. The clasping buttresses step back at each floor level culminating in miniature corner towers (pinnacles) topped by copper spires at the four corners of the narthex. The clasping buttresses delineating the steeple bay end at the top of the third tier of the tower. This tower contains four tiers topped by a copper-clad spire. The first tier is the main entrance to the church. The second tier is the double window above the entrance. The third tier is a single ogee-arched window forming the base of the projecting section of the steeple. This is surmounted by the fourth tier, the octagonal belfry which is fenestrated by ogee-arched louvers at each facet of the belfry. The slate-clad roof is steeply pitched with blind triangular dormers along both long sides of the church. A chimney projects above the sacristy roof in the northwest section of the church (see photo 4).

The side walls of the church are also ornamented with clasping buttresses between the bays (see photo 4). The south side of the church is not visible because the rectory was built against it (see photo 5).

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Interior

Vestibule

The vestibule (or narthex) provides a desirable transition space from the street to the nave of the church. At the northern end of the narthex is a small room containing a niche which projects outside the base of the exterior wall. Approached through a Gothic-arched opening, this niche contains a Pieta sculpture set on a wooden altar. At the opposite end of the narthex is a small room which contains the wooden stairs to the choir loft. A stained glass window illuminates both narthex ends. The north end has a small patterned stained glass window, and the south window depicts St. Anthony with the Child Jesus in the center. At the top of the window are the arms and cross which are symbols of the Franciscan Order, and in the lower portion, the bread for the poor symbolizing the charitable work of St. Anthony. The choir staircase, which makes three sharp turns to ascend to the loft, is finished with ogee-arched paneling topped by spindles. Below the choir stairs is a narrow staircase leading to the basement. A central multi-armed chandelier flanked by drop pendant lighting in the narthex ends illuminates the vestibule (see photos 6-7).

The vestibule leads to an internal set of triple doors opening into the nave. Each set of paired wooden doors is approached by a five-step podium of stairs which are finished in tan marble with wrought iron handrails. Each door contains a tri-lobed wired glass panel, brass hinges, doorplates and handles. The doors are stained and varnished to match the ceiling (see photo 6).

The plaster walls of the vestibule are painted to resemble ashlar masonry with contrasting blocks of stone painted on the perpendicular ogee arches separating the bays. The floor is of contrasting inlaid marble blocks and the wainscot along the vestibule is pink marble with a black marble baseboard. The ceiling is tongue and groove pine boards with boxed supporting joists, stained and varnished to look like a much richer wood (see photos 6-7).

The inside of the exterior doors is kalomined bronze. The side exterior entrance doors have stained glass transoms with quatrefoil elements. The south transom represents the Lamb of God and is a sign that the south aisle is dedicated to Jesus Christ. The north transom depicts the white lilies of Mary, indicating that the north aisle is dedicated to her.

The Nave

The center door leads into the nave of the church while the flanking doors lead into the side aisles. Upon entering the nave, the sweep of high arches carried by the scagliola columns on both sides leads the eye to the sanctuary and to the elaborate high altar (see photo 8). The wide nave is flanked by the column-supported walls decorated with murals of the life of St. Anthony of Padua. Wide wooden pews with carved trilobe end panels flank a center passageway which leads to the high altar. Halfway down the nave, a section of pews on the south side has been removed to accommodate the baptismal fountain in the south aisle and provide a mid-nave cross aisle. Vault ribs polychromed with patterned motifs cross the ceiling of the nave.

The seven compound scagliola columns on each side are topped by stylized Composite capitals decorated with fanciful acanthus leaves. From these capitals spring ogee nave arches which support the nave walls above and form the side aisles. Another series of arches, set on a perpendicular to the nave arches and ending at a decorative wall bracket, opposite the columns, form a series of rib vaults which serve as the ceiling of the aisles (see photos 10-11).

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Within the aisles, the walls are decorated by stained glass windows and bas-relief panels depicting the Stations of the Cross (see photos 10-11, 18). There are eight stained glass windows in each aisle. On the south side of the church are the following windows, listed from east to west: Flight to Egypt; Twelve-year old Jesus in the Temple; Jesus raises the son of the widow of Nain; Be fishers of men; Christ restores sight; Christ with children; Christ appears to Saint Margaret Alacoque; and Christ entrusting Peter with the keys to the kingdom of heaven.

On the north side of the church are the following windows listed from west to east: Our Lady of the Rosary (Mary imparts the Rosary devotion to Saint Simon Stock); Our Lady Queen of Poland (the Blessed Virgin Mary is depicted with saints of Polish history); the Annunciation; The Nativity; Mary and Jesus with the Mount Carmel Scapular, with the fires of purgatory; Assumption of Mary; Mary, Queen of Heaven and Earth (fifth glorious mystery of the rosary); and Saint Anne with Mary.

Each stained glass window is set into and framed with an ogee arch painted in alternating blocks of color to resemble ashlar masonry. The pictorial, stained glass window is divided into six horizontal sections by lead strips. The lowest section of the window consists of a pivoting window panel that contains a castle motif. The next three sections depict the topic of the window. The two uppermost sections contain an architectural canopy of a castle motif, one of the characteristics of the Munich School of stained glass. The canopy is a combination of arches, turrets and towers. The canopy is loosely based on Neushwanstein, the castle of King Ludwig of Bavaria, founder of the Munich School of Stained Glass.

Between each of the windows is a panel from the Stations of the Cross. These are elaborate three-dimensional, bas-relief panels set in an ogee-arched, gilded frame surmounted by a cross set on an anthemion and supported by scrolled brackets. Each is numbered with a Roman numeral at the bottom. The Stations of the Cross begin on the south side of the church and extend from east to west. They continue in an easterly direction on the north side.

Additional aisle decoration includes painted rib vault fields trimmed in gilt banding, gilded bosses at the rib intersections and faux ashlar treatment of the rib vaults. The marble wainscoting of the outside walls is of a pinkish hue with contrasting red trim caps and flat pilaster strips trimmed at the bottom with a dark green marble baseboard.

At the crossing of the nave with the transept, the ceiling is a large rib vault ornamented with decorative gilding and polychromed banding. At the downward points of the vault sides are stylized floral motifs. From this point the sanctuary proceeds to the west, and the side altars within the transept arms to the north and south (see photo 12).

The nave is lit with drop bulb chandeliers in the Gothic arches between the scagliola columns, and fluorescent light fixtures mounted to the columns. Crystal chandeliers illuminated each side altar.

The Sanctuary

Upon crossing the transept, one enters into the sanctuary (see photo 12). The sanctuary is further divided from the transept by being elevated on a two-step marble platform. It is also delineated by a white marble communion rail composed of small columns supporting a quatrefoil-pierced panel. A small, modern altar (not original but placed in the 1960s) facing the congregation is placed at the front of the sanctuary podium. The altar is set over a marble marquetry panel depicting a bleeding pelican, a symbol of Christ. At the rear of the podium, on top of another three marble steps, is the elaborate, multi-tiered, and multi-bay, high altar of St. Anthony of Padua. The semi-hexagonal apse which forms the sanctuary is elaborately decorated with polychromatic banding, murals, mosaics and stained glass windows. Entrances on either side of the altar lead to service rooms on the north and the rectory on the south.

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The high altar is an approximately three-story, three-bay, marble, plaster and mosaic structure (see photo 13). The first tier consists of a marble altar with a mosaic panel of the Last Supper on the front flanked by smaller mosaics of grape and wheat clusters. Immediately above the Last Supper panel is the centered, solid gold, Holy Tabernacle set into the base of an elaborate Gothic-influenced baldachin. The baldachin is flanked by the second tier of the altar, consisting of a series of mosaics. From south to north the mosaics are: Saint Jadwiga (Hedwig); the wedding of Joseph and Mary; Saint Wojciech (Adalbert); angels flanking the tabernacle; Saint Stanislaus; the agony in the garden; Saint Casimir. The third tier of the altar consists of a large, columned and canopied Crucifixion group flanked by statues set into roofed and columned Gothic niches ornamented with attenuated crockets. From south to north the statues are: Saint Andrew Bobola, below which is Saint Stanislaus Kostka; Saint Joseph; Saint Christopher, below which is Saint Peter; Infant of Prague below which is Saint Paul; Saint Anne with her daughter Mary, mother of Jesus; Saint Mary Magdalene, below which is May, Queen of Poland. Life-size angle candelabra flank the altar.

The wall treatment of the apse corresponds with the multi-tiers of the main altar. The bottom third of the wall is clad with marble wainscot inlaid with small mosaics. The middle tier is decorated with the faux ashlar masonry treatment. The top third of the wall is illuminated by stained glass windows set into ogee-arched openings and separated by clasping buttress strips. The three stained glass windows depict, from south to north: the Last Supper; the descent of the Holy Spirit; and the Resurrection. There are four murals in the ceiling of the apse depicting the four evangelists, from south to north: Saint Matthew, Saint John, Saint Luke and Saint Mark. Flanking the Sanctuary arch are patronal shrines: Saint Francis of Assisi on the south and Saint Anthony of Padua on the north.

An especially prominent element of the sanctuary is the elaborately-carved wooden pulpit set on a decorative compound pier (see photo 16). The pulpit is octagonal with a circular staircase leading up to the speaking platform. The walls are paneled with ogee arches. The extended canopy of the pulpit is hand-carved with scallop shells. Above the canopy is a wooden pinnacle decorated with ogee arches and a conical cap. The pulpit was designed by architect Rod Messmer of Montreal, Quebec. A plaque on the pulpit indicates that the pulpit was patented in Canada, France, Germany, Italy and Switzerland.

The Transept Arms

The transept arms contain the side altars and the side chapels. The side chapels are set parallel to the main altar and immediately flank the sanctuary. On the south side is the chapel of the Sacred Heart of Jesus (see photo 15). On the north side is the chapel of the Blessed Virgin Mary (see photo 14). Both altars within the side chapels reflect the architecture of the main altar. A ground level marble altar is surmounted by stepped tiers of marble and inlaid mosaics. A centered niche holds the Holy Tabernacle. Above this altar is a three-bay structure of an ogee-arched, crocketed, larger niche flanked by smaller, similar niches. In turn, the center niche is topped by a Gothic baldachin that matches that of the main altar.

The Sacred Heart chapel contains a centered statue of Jesus manifesting his Sacred Heart. The statue is flanked by icons of angles. Immediately to the west of the chapel on the perpendicular wall is a large icon of the Assumption of Mary set into an ogee-arched gilded frame. The Blessed Virgin Mary chapel contains a statue of Mary set into a similar architectural canopy. The perpendicular mosaic depicts Christ as the Good Shepherd.

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At the end of the transept arms are side altars, set on a perpendicular to the main altar. On the south side of the church is the altar to Our Lady of Czestochowa. On the north side of the church is the miraculous crucifix that survived the original church fire.

The Choir Loft

At the rear of the nave is the choir loft (see photo 9). The loft is filled with the pipes of the original organ. At the center of the loft is a large Gothic arch enclosing most of the organ pipes flanked by smaller ogee arches containing the entrances to the choir. Wooden benches on risers flank the organ. The choir loft is framed by a paneled wooden balustrade topped by an ogee-arched railing.

Saint Maximillian Kolbe Chapel

The Saint Maximillian Kolbe Chapel is located in the northwestern corner of the church next to the sacristy (see photo 19). It was the original baptistery of the church prior to the liturgical changes that required the baptismal font to be placed within the body of the church. The chapel is approached through a door north of the Blessed Virgin Mary side chapel. Immediately above the small foyer is a stained glass window in the ceiling depicting the lily, the symbol of Mary. The chapel is dedicated to Maximillian Kolbe, a member of the Conventual Franciscan Friars (black-colored habit), who as a founder of the Immaculata Movement established communities throughout the world dedicated to Mary. During World War II, the Nazis imprisoned him in Auschwitz for the dissemination of Catholic publications. After a failed prison escape, ten prisoners were chosen to be executed as an example to the others. Kolbe offered to exchange his life for another prisoner, one Francis Gajowniczek, who had a family of young children in Poland. After three weeks of starvation and dehydration, Kolbe was injected with carbolic acid and died on August 14, 1941. Pope John Paul II canonized Maximillian Kolbe on December 10, 1982. (Catholic Community Forum: www.catholic-forum.com).

In the center of the chapel behind the altar is a stained glass window depicting the Baptism of Jesus by Saint John the Baptist. To the west of the windows is a mosaic of the Nativity and to the east is a mosaic of Our Lady of Ostro Brama, a town near Vilna, Lithuania.

The Sacristy

On the north side of the apse, immediately west of the Maximillian Kolbe chapel is the sacristy. This room has been somewhat altered with a dropped ceiling and paneled walls. It is furnished with Gothic-influenced cabinets and dressers for linens and sacramental cloths (see photo 20). This room opens into a narrow corridor that runs behind the apse. At the other end of the corridor is the door to the rectory.

The Stained Glass Windows

An outstanding feature of St. Anthony's church is its stained glass windows. There are 30 windows designed according to the Munich School of stained glass design. Although it is unknown which studio produced the windows, they are typical of early twentieth-century windows imported from Germany and found in Catholic churches in the New York metropolitan area. The windows are characterized by distinct details practiced by the artists of the Munich School: the figures are highly realistic, painted in a German Baroque style on antique glass utilizing the traditional "trace and matte" technique of glass painting, and the figures are set in realistic scenes framed by elaborated white and gold columns and canopies. Sixteen full pictorial windows illuminate the aisles,

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eight on each side wall. Three pictorial windows light the apse. A single pictorial window is located in the vestibule and in the Maximilian Kolbe chapel. The remaining windows are minor, and in some cases are generally patterned stained glass windows with medallions rather than pictorials. None of the windows is signed.

Additional Ornamentation

Between 1933 and 1940, the Reverend Monsignor Szudrowicz spent \$100,000 on church improvements, including one of the first installations of fluorescent lighting in a metropolitan church. New altars of white marble were installed, including the high altar and the two side altars. A new Communion rail of white marble was also installed at this time. The marble altars were created by Felix Lorenzoni of the Ecclesiastical Marble Studio in the Bronx, New York, and sculpted in Pietrasanta, Italy.

Basement

The basement under the church contains a fellowship hall (see photo 21), kitchen, storage areas and bathrooms. Finishes in the fellowship hall include a pressed tin ceiling, paneled walls and a tile-clad floor. The stone foundation walls are visible in the storage areas.

Site

St. Anthony of Padua occupies Block 390, lot S1 in Jersey City, Hudson County, New Jersey.

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Statement of Significance

St. Anthony of Padua Roman Catholic Church, the oldest Polish church and parish in New Jersey, is being nominated to the National Register of Historic Places under Criterion A for its long and historic association with the Polish immigrant community in Jersey City, and as the mother church of all Polish churches in Hudson County. Since its construction in 1892, the church has been the gathering spot and focus of the large Polish community in Jersey City, as well as the surrounding neighborhoods. St. Anthony of Padua Church is also being nominated under Criterion C, for Architecture and Art. The church is architecturally significant as one of the most unique religious edifices in Jersey City. It is a colorful mixture of western and eastern design influences, with its Victorian Gothic exterior, and Byzantine-influenced interior, and has retained its ethnic art and symbolism. In both design and workmanship, St. Anthony of Padua Church is indicative of the high quality of late nineteenth century architecture built in Jersey City. The church is characterized by significant examples of stained glass windows from the stained glass school of Munich, as well as exquisite mosaics.

Historical Background and Significance

The earliest Polish immigrants found their way to Jersey City around 1870. Most of them were poor, little educated, and spoke no English. They had fled an oppressive government at home, poverty, and forced conscription into the Austrian army, in some cases. Deeply religious, they were uncomfortable in the local Roman Catholic churches that could not provide them with the religious or ethnic traditions they so desperately sought. Nor could they provide them with Polish language services. By 1882, enough Poles had gathered to think about forming a local church. Most of them had met at St. Stanislaus Church on Stanton Street in New York, the only Polish church in the metropolitan area at the time. In need of religious services as well as catechismal education, local residents desired to form their own parish. With limited funds, a small group of Polish residents gathered \$225, enough money to purchase three building lots on Monmouth Street. In May 1884, Newark Bishop Wigger blessed the cornerstone for the first wood frame church, which was completed that autumn. Bishop Wigger was a supporter of the new parish and spearheaded a fund drive to raise funds for St. Anthony's Church. He appointed Reverend Ignatius Barszcz as the first pastor (1884-1887). The parish grew, and within less than a decade, membership expanded to 10,000. The small wood frame church could not accommodate the burgeoning population, and once again, under the leadership of the second pastor, Rev. Alexander Michnowski, money was collected to build a larger building. The original church was moved to a lot on Brunswick Street near the corner of Sixth Street, and a new granite and brownstone church began to rise on the original lot. The new church was completed in 1892. From 1892 to 1895, the pastor was Rev. Ladislaus Kukowski.

After Father Kukowski, St. Anthony was assigned a pastor, Rev. Boleslaw Kwiatkowski, who stayed with the parish for thirty-nine years. The arrival of Rev. Kwiatkowski was marred by a large fire, which destroyed the interior of the church except for a large crucifix which hung over the main altar. The survival of the crucifix imbued it with a miraculous aura that the congregation recognizes and reveres still today. Rev. Kwiatkowski led the congregation in the rebuilding of the church. Through the kind benevolence and generosity of the parishioners of Saint Anthony's, the church was completely restored and even enlarged to seat eleven hundred people.

The Polish population in Hudson County continued to grow. St. Anthony of Padua church originally served the Polish residents not only of Jersey City but also of Bayonne and Cliffside. Realizing the need to expand, in 1905, St. Anthony purchased the former St. Matthew's Protestant Episcopal Church on Sussex Street in Paulus Hook as a mission church to serve the burgeoning Polish community on the waterfront. St. Matthew's congregation agreed to

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sell the church to St. Anthony's for \$15,000, with the promise that the inexpensive real estate transaction would guarantee the building's continuing function as a church. The mission church was named after Our Lady of Czestochowa. By 1911 there were 1,000 families registered at Our Lady of Czestochowa, enough to separate as a distinct parish. On August 26, 1911, Our Lady of Czestochowa was incorporated as an independent Catholic church, no longer connected to St. Anthony's.

The Newark archdiocese continued placing pressure on St. Anthony's Church to start other mission churches throughout Jersey City. In 1911, another mission church was organized, St. Ann on St. Paul's Street, near Tonnelle Avenue. In the 1920s, pressure was put on Rev. Kwiatkowski to start yet another church, this time in the Greenville section of Jersey City. Although land was purchased and construction begun, the project fell through and the land was eventually sold.

After the completion of the renovation of St. Anthony's Church, Rev. Kwiatkowski started a major building campaign. He added the three-story rectory at 330 Sixth Street in 1896, and two years later, built the 23-classroom school at the corner of Sixth Street and Brunswick Street with an adjoining convent for the Felician Sisters who arrived from Detroit to teach (both the school and convent were sold c.1994). The school replaced the original wood frame church, which had previously been moved to the site.

When the Rt. Rev. Msgr. Ignatius Szudrowicz became Pastor in 1934, he dedicated himself to the task of modernizing the church. Over the next six years, Rev. Szudrowicz raised \$100,000 to redecorate the interior and modernize the utilities. A large part of the money went to add fluorescent light fixtures, a feature very popular with churches in the late 1930s. More significantly, the redecoration resulted in the addition of new marble altars, marble wainscot on the walls and a new Botticino marble baptismal font (*The Catholic News*, 12/7/40). The new altars were of imported white marble. The new main altar featured a magnificent crucifixion group above the altar, and a double tabernacle, opening in the rear as well as at the front. The sanctuary was repainted with the four evangelists pictured in medallions just below the gold-leafed ceiling. Similar medallions depicting the life of St Anthony decorate the surrounding walls. The two additional side altars were the Sacred Heart Altar and the Blessed Virgin Altar. The floor of the sanctuary was laid in marble and a new marble baptistery was added.

After the death of Rev. Szudrowicz, the Rev. Stanislaus Rosinki was appointed temporary administrator in 1948, followed by the Rev. Leo Godlewski, who died six weeks after his installation as pastor. Rev. Leo Hak was appointed the seventh Pastor of St. Anthony of Padua Church. Rev. Hak repainted the entire church on the occasion of the 60th anniversary of the laying of the cornerstone. He purchased a nearby public school building and converted it to St. Anthony High School in 1952. Rev. Hak was followed by Rev. Edward Majewski (1961-1971), Rev. Marion Walichowski (1971??), Rev. Michael Gubernat and Rev. Joseph Urban, the current pastor.

Architectural and Artistic Significance

In both design and workmanship, St. Anthony's Church is indicative of the high quality of late nineteenth century church architecture in Jersey City. The building is a very late example of the Victorian Gothic architectural influence and is characterized by the use of polychromatic masonry, in the rock-faced brownstone walls with contrasting granite trim, ogee arches, ornamental detailing and stone carvings throughout. The polychromatic High Victorian Gothic was in style only from about 1865 to 1876, resulting in very few notable architectural monuments. St. Anthony's Church is a particularly late example of this style. The German-born architect Louis H. Giele designed the church.

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The architectural significance of the church is further enhanced by its interior ornamentation. St. Anthony's Church is decorated with murals, polychromatic banding of stylized floral and geometric motifs, colorful ceilings with gilded fields and faux ashlar masonry- painted vault ribs, elaborate bas-reliefs and altars, and exquisite stained glass from the Munich School of stained glass design. The church ornamentation is a blend of eastern and western influences. While the statues and sculptures are western, the icons and the painted decorations are Byzantine in nature. The secular and sacred are intertwined in the use of Polish symbolism, folk heroes and sacred images from the life of Jesus Christ and Saint Anthony of Padua. Traditional cultural values, as well as lessons in Polish history, meld with religious associations to provide a sanctuary for a displaced immigrant. Religion and culture become one in Saint Anthony's Church.

An outstanding feature of St. Anthony's Church is its stained glass windows. Approximately 30 windows were installed in the church after the fire of 1895. Although it is unknown which German stained glass studio manufactured the windows, they are outstanding examples of the Munich style of windows and have very distinct characteristics which qualify them as such. The figures are highly realistic, painted in a German Baroque style on antique glass utilizing the traditional "trace and matte" technique of glass painting. The figures are set in a realistic scene framed by elaborate white and gold columns and canopies. Unlike medieval windows, where the line forms by the lead is an important part of the design, the lead lines becomes subordinate to the highly painted glasses.

The Munich School windows had great success with German, Bohemian, Polish and other central European ethnic congregations. They had the sensitive understanding of the subject matter these congregations desired. The style was also very similar to the style of windows of the churches in the old country. The windows of Saint Anthony's Church are not signed and extensive searching through the church archives has not revealed the manufacturer of the windows.

Architect: Louis H. Giele

Architect Louis H. Giele was responsible for the design of St. Anthony of Padua Roman Catholic Church. Born in Hanover, Germany, Giele immigrated to the United States in his early twenties and immediately began practicing his profession. He designed many Catholic churches and institutional buildings, the most notable being St. Charles Borromeo in Brooklyn, New York; St. Adalbert's Church in Philadelphia, Pennsylvania; Assisium Institute in New York, and Sacred Heart Hospital in Allentown, Pennsylvania. Locally, Giele designed St. Anne's Church on Kennedy Boulevard, and the school and convent for St. Anthony's. Giele died on October 4, 1932 (*American Art Annual*: 1932).

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